



THE ROYAL GOLD MEDAL.

Presentation to MR. ERNEST NEWTON, A.R.A., Past President R.I.B.A., at the General Meeting,* Monday, 24th June, 1918.

ADDRESS BY MR. HENRY T. HARE, *President*.

LADIES AND GENTLEMEN,—The presentation of the Royal Gold Medal has always been regarded as one of the most important of our annual functions. It is an occasion on which we are privileged, through the generosity of our patron His Majesty the King, to show our esteem of a brother architect and our appreciation of his accomplished work, and we have not in the past limited this honour to our own countrymen. We recognise the brotherhood of artists to be world-wide, and since the institution of the Royal Gold Medal in 1848 by Her Majesty Queen Victoria we have nominated as recipients almost as many architects and others of foreign countries as of our own.

The Royal Gold Medal is conferred by the Sovereign annually on a distinguished architect or man of science or letters whose work is judged to have tended to promote or facilitate the knowledge of architecture and the various branches of science connected therewith.

During the last three years the Medal has been awarded once to Scotland, once to France, and once to Canada, and on each occasion either through illness or the abnormal conditions induced by the War the recipient has been prevented from attending personally, and the presentation has been of necessity made to a representative. This has been a matter for great regret on our part, as it is always interesting to meet the man whom we delight to honour face to face, to come into direct contact with his personality, and to hear him speak on those matters which so intimately concern us.

Having sent the Medal out of England on two successive occasions, it was manifestly our duty this year to consider the claims of our home architects, and in proceeding to do so we had no difficulty or uncertainty in nominating our immediate Past-President, Mr. Ernest Newton, whose work for many years past has been familiar to us as embodying all that is best and most characteristic in English domestic architecture, the one branch of our art in which we consider we compare most favour-

* Among the distinguished company present at the meeting were Sir T. G. Jackson, Bart., R.A. [Royal Gold Medallist 1910], Sir Aston Webb, K.C.V.O., C.B., R.A. [Past President, Royal Gold Medallist 1905], Mr. Reginald Blomfield, R.A. [Past President, Royal Gold Medallist

1913], Mr. David Murray, R.A., Mr. Solomon J. Solomon, R.A. [*Hon. A.*], Mr. W. Robert Colton, A.R.A., Lady Webb, Mrs. Newton, and other ladies, and Mr. Newton's two sons, Captain H. A. Newton, R.G.A., and Major W. G. Newton, M.C., London Regiment [*A.*].

ably with other countries. We are gratified to have Mr. Newton here with us to-day to receive in person the Medal which we feel his accomplishments fully merit.

It is customary for the Chairman on these occasions to give a short sketch of the career of the Medallist, and I must of necessity follow that precedent, but will be as brief as possible. Mr. Newton was born in London in 1856 and was one of those fortunate young men to be articled to the late Mr. Norman Shaw, with whom he stayed some considerable time after the expiration of his pupillage. Intimate contact with that great master and his work over a period of years could not fail to exercise considerable influence over a man of Mr. Newton's sensitive temperament, and that influence is sufficiently evident in the works which we see illustrated around us, though in every case I think we may find the expression of strong individuality, and one could almost guess the authorship of one of Mr. Newton's buildings without looking for the signature. I remember many years ago, long before I had the pleasure of Mr. Newton's acquaintance, regarding his domestic work as being typical of what such work should be. In every case you will find the plans to be models of an English house most carefully studied in every detail.

As you will recognise from the numerous illustrations we see on the walls, Mr. Newton's practice has been widespread and various, and while the most important of his works are in what is known as the "Georgian" manner, he is equally successful in the more picturesque and characteristically English periods, while the Hither Green Church is a most excellent piece of late Gothic worthy to rank with the best work of our ecclesiastical architects. At the other extreme, I may instance the building in St. James's Street designed in collaboration with Mr. Norman Shaw, which is evidence of the wide range of his knowledge and abilities. We look forward to many more examples of his skill and ability when the arts of Peace are once more restored to us.

Mr. Newton was one of the founders of the Art Workers' Guild, an association of craftsmen and others which has exercised a very great and beneficial influence over a period of years over the crafts appertaining to architecture by fostering and encouraging an enthusiasm which had not previously existed.

Mr. Newton was elected Associate of the Royal Academy in 1911, and in due course we hope to see him proceed to full membership.

During the last two years Mr. Newton has been in charge of the Licensing of Buildings under the Defence of the Realm Act, and the entire profession is much indebted to him for the sympathetic and tactful manner in which he has carried out the duties of his office, which in less capable hands might have weighed much more heavily on us. The sound judgment required to weigh carefully the various interests and above all the national interest is not given to every man, and we have indeed been fortunate in these hard times to have Mr. Ernest Newton occupying so onerous a position. One is, however, constrained to hope that it may be possible within a reasonable time to terminate the office.

Mr. Newton's tenure of the office which I now have the honour to hold will be fresh in the minds of you all. In that position he was called upon to deal with the many serious and unprecedented difficulties suddenly thrust upon us by the outbreak of the war, and you are well aware how ably he met these calls upon his judgment and discretion. Although the ordinary activities of the Institute have been suspended during the last four years, I am quite safe in saying that the position of President of this Institute is more difficult and strenuous than in normal times, and it is not to be wondered at that Mr. Newton found it impossible to continue to bear the burden for yet another year, though we should have been pleased to see him still in the Chair.

I am sure you have now heard me long enough, and are anxious to hear what Mr. Newton has to say, so I will conclude by presenting the Royal Gold Medal formally to him, and expressing the wish that he may wear this and his other honours for many years, and that when normal times once more return to us we may continue to see year by year those pleasing works which we have always looked for with so much interest and appreciation.

MR. NEWTON'S REPLY.

MR. PRESIDENT, LADIES AND GENTLEMEN,—As our President has said, on the last three occasions the recipient of the Royal Gold Medal has not been able to accept it personally. He has thus been spared a rather trying ordeal, especially if he happens to be a modest man, unused to receiving publicly the outward and visible tokens of the esteem of his colleagues. It is, however, an ordeal that none of us would willingly shirk.

I remember many years ago looking at the list of Royal Gold Medallists with some awe and reverence, and I need not say how proud I am that my name should now be inscribed on that roll.

The President has alluded to the time I had the privilege of spending in Mr. Norman Shaw's office. Only those who had the immense advantage of close intimacy with Mr. Norman Shaw and with his work can know what it meant. Every drawing that he made, everything that he said and did, was an inspiration and a stimulus. He had an immense influence on all who came into contact with him, and an amazing power of bringing out all that was best in those who worked with him. I remember as if it were but yesterday, the day when, as a timid schoolboy of seventeen, knowing practically nothing of architecture, I took my appointed seat in the "modest" room in 30 Argyll Street which served as the draughtsmen's office, and started my career by copying, to the best of my ability, one of the wonderful working drawings for which Mr. Shaw was so famous.

It is not easy to lay down the lines on which future generations of architects are to be educated. The advantages of a definite and systematic training in a school are obvious, but I venture to hope that the equally great advantage of being guided and inspired by a great master will be considered in any scheme that may be decided upon. I admit that our system of education so far has been rather haphazard. We must not, however, be content with imparting knowledge, with training the hand, the eye, and the mind only, but must create the desire to exercise the knowledge and skill acquired by school training, and nothing is so certain to do this as close personal contact with a great architect and with his work.

Mr. Hare has mentioned most sympathetically the work I have been doing for the past two years in connection with building licences and the control of building, and this affords me an opportunity of thanking him for the valuable assistance he has given me in carrying out my arduous and difficult duties. My position is not one that anybody need envy, but whether I shall be judged to have filled it with success or not, I can, at any rate, say that I have tried to be fair, considerate, and practical, and I think I may, at least, claim that a very drastic Regulation has been administered without serious friction, and that all the operations that have had to be performed, even that of the lethal chamber, have been performed surgically, if not always quite painlessly.

Over two years' close connection with Ministries and Government Departments has brought home to me one thing very clearly, and that is the need for unity and organisation, and I hope that as soon as practicable after the War it may be possible to go so far, at any rate, in that direction as is provided for in the new Charter which now lies half born in a pigeonhole. Had it not been for the outbreak of war, this Charter would, I hope, have been in operation, and my predecessor, Mr. Blomfield, would have seen his strenuous work on behalf of architects crowned with success.

Before concluding, I should like to pay my tribute of affectionate respect to all those gallant young architects who, many of them on the threshold of a brilliant career, have laid down their lives for their country. Many of those who have worked with me either as pupils or assistants have been killed in action. Amongst them, Alick Horsnell, who seemed to be destined to great things, and who had already a considerable influence over his contemporaries. It may be some small consolation to those who proudly mourn their loss to know that we cherish their memories, and that although they have gone, they are not, and never will be, forgotten.

I must thank you, Mr. President, most sincerely, and through you my brother architects for the proof you have given me of your esteem in considering me worthy to be recommended as the recipient of the Royal Gold Medal, which has been rightly designated as the highest honour that the Institute has it in its power to confer. Believe me I am profoundly sensible of the honour, and much encouraged by it.

Prior to the presentation of the Medal, the following letters were read to the meeting by the Hon. Secretary, Mr. E. Guy Dawber:—

DEAR MR. SECRETARY,—My hope is to be at the ceremony of investiture, but a special appointment may delay me.

Please tell Ernest Newton how gladly he is welcomed into the list of Royal Gold Medallists. He raises the average of merit found there. It is a very happy selection for Royal favour after the continuous hard work that our friend has done with consideration and care in a Department of the State. He has been very helpful in his aid to architects in this time of stress, and all with a self-effacing modesty. Apart from all this is the solid claim to honours on the ground of his work as an architect of distinction. His beautiful work has always the charm of suitability, with a refined grace, enriching the land that he touches with his wand.

May he long live to spread his work and to enjoy his honours in health and prosperity!—Yours very truly,
ERNEST GEORGE [F.].

DEAR MR. PRESIDENT,—To my very great regret I am prevented from being present this afternoon. May I say in writing a few words I should have wished to say in speech. To praise the work of Mr. Newton within the walls of the Institute, and among his friends there, would be superfluous on my part; and will, in any case, be better done by abler critics; but I should like to join in giving expression to the self-congratulation we may all feel in the choice which we have this year made.

Mr. Newton's work as an architect is best described—like other things of great excellence—in negative terms. The absence in it of those lapses to which most designers are liable is the mark of its high level of success. It is characterised always by that restraint which is the summit of refinement. He keeps always at the top of his form, and exhibits in his designs that apparent absence of effort which is always the result of great strength.

In choosing a Gold Medallist we look to a man's work, not to his personal character or his powers of good fellowship, but at the happy moment when the Medal is hung on his shoulders we may express in our acclamations something more than our mere official appreciation of his achievements in or for architecture. In applauding Ernest Newton we give voice not merely to admiration for an artist but congratulations to a very good friend of this Institute, amazement at four recent years of very exceptional toil carried through

with invariable good nature; and, lastly, we express what I can only call by the simple name of affection.—Yours sincerely,
PAUL WATERHOUSE [F.].

DEAR MR. PRESIDENT,—It is with much regret that I am unavoidably absent to-day at the presentation of the Royal Gold Medal to Mr. Newton. At a time when Mr. Newton was in his cradle John Ruskin was delivering his lecture at Lyons Hall before the members of the Architectural Association on "The Influence of Imagination upon Architecture." A considerable district in West Kent to-day shows gratefully the results of Mr. Newton's applied imaginative influence in the development of domestic architecture, and it is to be hoped that he may be spared to carry on that influence and to extend it for the benefit of that section of the community which up to the present has enjoyed but little of the influences for uplift which well-designed houses can promote.—Yours faithfully,
FRANCIS HOOPER [F.].

Sir ASTON WEBB, K.C.V.O., C.B., R.A. [F.], rising at the President's invitation, said: I remember when Sir Laurence Alma Tadema was painting the portrait of one of our Presidents—George Aitchison—he remarked to me that "one of the greatest pleasures in life was to paint the portrait of a friend." And, Sir, you have kindly asked me to add a touch or two to your portrait of our friend. I feel quite sure that the portrait-painters, of whom there are many here to-day, would not all appreciate that another artist should add touches to their work—(laughter)—and I greatly fear that any little touches I may add with my bungling fingers will spoil your picture. I should like, however, to take the opportunity of congratulating very heartily my friend Mr. Ernest Newton. Perhaps the 24th of June, 1918, will be remembered as the day we gave the Gold Medal to Mr. Ernest Newton and also the day when the Italians drove the Austrians back over the Piave and saved Venice and those dear Northern Italian towns which we all know and are so fond of. Of our friends many excite among us admiration, others excite respect, others affection. But our late President excites among us all those emotions, and especially our affection. (Applause.) We find also just that quality in his work that we find in the man himself. The houses that we see depicted on these walls to-day we feel are lovable houses, ones we should like to live in. We can see them nestling down in a corner, or in the hollow of the hill, or by the river, or wherever it is, just as if they had grown in that particular place. They seem to speak of love and

affection, both of the man who has built them and of the people who occupy them. There was another point, Sir, which you mentioned, and which I think Mr. Newton must feel very proud of, and that is his association with Mr. Norman Shaw. Of all the pupils Mr. Shaw had, Mr. Newton seems to have been picked out by him to collaborate with him, and, finally, was chosen as the one on whom his mantle should fall. That is a distinction that any man might be proud of. I did not know Mr. Shaw to anything like the extent that many did who are present here to-day; but of course I did know him, and I knew him as a great artist, and also as a very keen, shrewd, hardy Scotchman, and the combination of those qualities constitutes it a great compliment that Mr. Newton should have been entrusted with the completion of his works. With regard to Mr. Newton's time as President, I think, Sir, that we ought to say a word of congratulation, not only to him, but to Mrs. Newton also. (Applause.) We all know, Sir, that any success we achieve in life is largely due to our wives, and therefore Mrs. Newton has a very large share in the fact that Mr. Newton has to-day received the Gold Medal. It is also a very fortunate coincidence that both their sons are here to-day with them. An honour to a father is very pleasant to a son, and I am sure they appreciate it very much. I, looking forward, can quite imagine a day some 25 or 30 years hence when not we, but our successors, may find themselves in a grander room than this, with a larger ceremony, conferring a similar honour upon one of his sons. I hope that it may be so. Mr. Newton's presidency was, of course, terribly overshadowed by the war. He had all the work of it and none of the pleasure. I remember when I was President of the Institute that I used to dine out three or four times every week, and although of course I did it entirely for the good of the Institute—(laughter)—I am bound to say I enjoyed it very much; and, what was more wonderful still, at the end of two years I was none the worse for it. All those delights have been denied Mr. Newton. Again, as we know, half-way through his time he was taken from the calm and dignity of Gray's Inn to the storm of a Government office, and, what I think must be more trying still, a newly developed Government office, which has not done developing even yet. I do hope, however, that when peace comes Mr. Newton will put an absolute stopper on his Department, take up his hat, and go

back to Gray's Inn—(Hear, hear)—and that, as we have assembled to-day to recognise him as a most distinguished member of our profession, so the State at that time will recognise the skill and ability with which he has carried on one of the most difficult jobs that a President of our Institute could possibly be called upon to perform. (Applause.)

Mr. REGINALD BLOMFIELD, R.A. [F.], said he should like to support Sir Aston Webb's expression of appreciation. It had been a great pleasure to him to come and see this honour conferred upon his friend Ernest Newton. No man had won the honour more deservedly. As Sir Aston Webb said, Mr. Newton had had a most difficult time as President of the Institute: he had had all the troubles of the position, but none of the cakes. He hoped, however, that he would, in due course, get the reward of his arduous duties, and that he might be spared to do a great deal more of the work which was such a delight to them all.

Mr. Newton has sent the following letters for publication:—

To Ernest Newton, Esq.,—

MY DEAR NEWTON,—Many thanks for yours of the 21st. I much regret that a prior engagement for this evening makes it impossible for me to have the pleasure of being present at the Institute on the occasion of the Presentation of the Royal Gold Medal to yourself. My inability to attend is a great disappointment to me.—With sincere respects, Yours faithfully,

LEVERHULME [Hon. A.].

To Ernest Newton, Esq., A.R.A., Past President R.I.B.A.,—

DEAR SIR,—Will you permit me on behalf of the Society of Architects to offer you our very hearty congratulations on the honour which you have received as the recipient of the Royal Gold Medal.

The occasion is one which will give the greatest possible satisfaction to every architect, whether he is a member of the Institute or not. All will be glad that the choice of the Institute has fallen upon an architect of such distinction as yourself, and one who has rendered such valuable service not only to the profession, but to the community, particularly during the war.—Yours faithfully,

C. MCARTHUR BUTLER

(Secretary, Society of Architects).





ROYAL VILLA OF POGGIO A CAJANO, NEAR FLORENCE.

THE ITALIAN AT HOME.

THE recent book by Mr. Guy Lowell, containing photographs and sketches of the smaller villas and farmhouses of Italy, opens up a new vision of the Renaissance. It deals with the country estate in all its parts—home, garden, terraces, with outlying agricultural buildings—and offers material of especial interest to students of building. The war has closed the road to Italy. No longer is it possible to follow in the steps of Schuelt who in 1791 explored the Campagna and made entrancing sketches of ruined villas that no longer exist; but from the pages of Mr. Lowell's book and the volume of Schuelt's engravings* can be obtained a glimpse of the intimate life of the Italian from the time of Giovanni Boccaccio to the present day. No account of Italian art can be deemed complete that does not treat of villas and gardens, yet, singularly enough, this important branch has in the main been left to the amateur and the dilettante to describe.

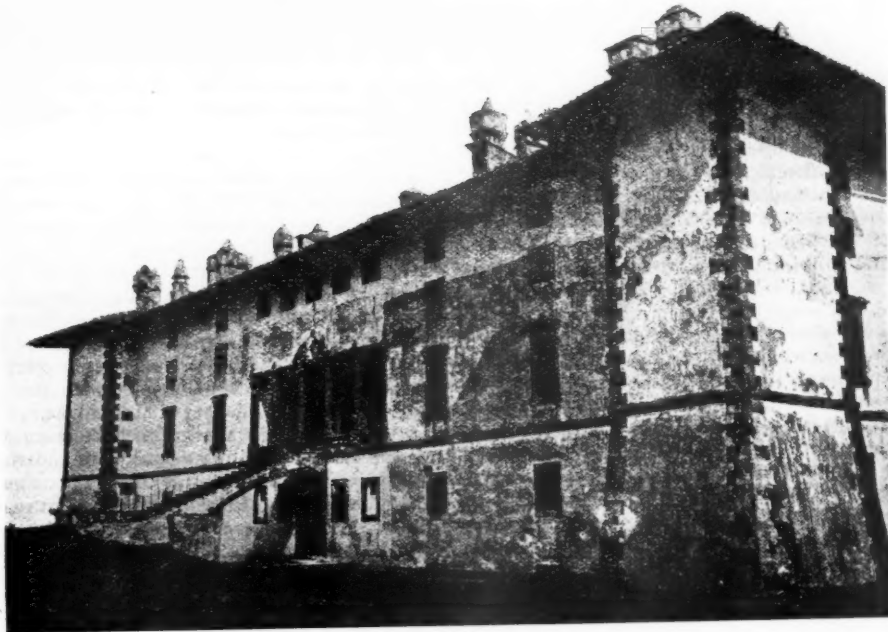
The smaller Italian villa should appeal with peculiar congruity and point to Englishmen; the simple designs offer many suggestions for adaptation to our northern climate, not so much in the direction of plan formation or in detail, as in the handling of plain surfaces and the exquisite proportioning of parts. The keen eye of Inigo Jones must have noted the singular contrasts of these minor products of the period of the

senses and understanding, and every English gentleman who travelled through the Peninsula in the late eighteenth century according to the directions given in the road book published by Battista Sassi beguiled his journey from the windows of the travelling carriage by taking in the outlines of the farms and posthouses encountered by side of the highway. There is a woodcut of such a triumphal progress forming the frontispiece to Sassi's quarto edition of 1773, showing the delights of travelling in the wake of four horses with postillions and outriders, and many neglected diaries in the possession of old families contain curious references to the inns and scenery. Richard Wilson's sketches in Italy show an occasional glimpse of rural life in the eighteenth century, and Cockerell, on his return from Greece, made line diagrams of the important towns he passed through in addition to the pastime of studying poetry in the seclusion of the chaise. Other pencils, however, were busy on the subject, for Costa produced his folio volume, *Delizie del fiume Brenta*, in 1756, and the Frenchman Schuelt was busy in the environs of Rome when the Terror held Paris, although his book did not make its appearance till thirty years later. Percier followed this little-known draughtsman in 1809 with *Célèbres Maisons de Plaisance de Rome*, and Bouchet's engravings of La Villa Pia were not issued to the public until 1837. Letarouilly, contrary to expectation, touches only the fringe of the subject, and devotes some plates to the Villa Papa Giulio and others, such as the Medici at

* *Recueil d'Architecture en Italie*. Fo. 1821.



ARTIMINO.



ARTIMINO.

Rome. Since his day it has been left for American writers to investigate the villas surrounding Florence and on the Brenta, and to re-discover Schuelt's book, with obvious advantage to domestic building in America.*

Italy and England, it is true, differ in nearly every aspect of life, not only in history and religion but in nature and the physiognomy of men. Perhaps it is on this account that the contrasts in Italy make such a direct claim to insular notice, for at all periods during the past three centuries English artists have acknowledged their indebtedness for inspiration gleaned in the land of sunshine. The Englishman traversing Italy for the first time becomes enamoured of the mellowed tone of towns and villages, the antique look of everything, the similarity of tiled roofs, the belfries, shuttered windows, and warmth of architectural display. Henceforth for him the curiosity is increased, he breathes a rarer atmosphere, and labours incessantly to record his impressions for future reference.

The novelty of Italy may be diminished as he becomes familiar with the masterpieces of the past—it is doubtful if it is ever forgotten, perhaps in a subconscious way it returns with increased rareness, and engenders those moments of divine afflatus such as enabled Barry to evolve the Travellers' Club.

The palaces of Italy are familiar to most Englishmen; not so the simple domestic architecture which is a feature of the countryside, standing in groves of orange and lemon trees or silhouetted against a background of poplars: the venerable character of some with broad walls pierced harmoniously with openings as necessity ordered and skill devised, roofs of low pitch, trabeated and arcuated loggias, balconies reticently expressed in wrought iron, and, moreover, gardens growing out of the building to which they are ancillary and homogeneous. The older buildings of England are different, especially those in the setting of the English landscape. Brick, stone, and timber form the chief part of their construction, the windows dominate and seem all-important, the roofs are of steep pitch, in some cases the permanent aspect appears cold and forbidding; they are the product of a tradition which has been worked upon unceasingly; even the later arrivals on the scene have inherited an overbearing look. It is not possible to transport the idioms of Italian expression in building to the counties of England, but much could be done to blend some part of their grace with modern ideas of artistic handling. This truth remains, there is a bond of sympathy between the architectural aspirations of the two nations which is capable of interpretation to the benefit of our own eclectic methods. We may not agree with every example of Italian art, there is danger in pinning our faith to any particular phase, but the initiatory idea is what we should strive to emulate, the instinct of per-

ception, good taste and reasonableness which is rarely absent from the minor Italian works of the sixteenth and seventeenth centuries.

Turning over the pages of Mr. Lowell's book one experiences a sense of exhilaration; there is no short method available to enable one to master the intricacies of the subject, he presents other than to take pencil and paper and laboriously sketch the buildings he displays for enjoyment. We find Schuelt's measured drawings reappearing under the caressing touch of a modern crayon, ranging from the small house at Tivoli to the little Casino at Caprarola, built by Vignola. There are drawings of the terraces and pavilions in the gardens of the Villa Farnesina, a house on the banks of the Tiber, and villas near Rome and Tivoli, while the large plates give reproductions of plans from Percier's perfect volume.

Our chief concern is with the photographs, and these must be described in order of presentation. They do not appear in historic sequence—that is a trifling matter—but are shown in much the same order as the author discovered them. The first three plates are given to simple farmhouses in the neighbourhood of Florence, which have the merit of being unarchitectural in the sense that in each instance the character is direct and entirely free from self-consciousness. Seven plates are devoted to Artimino or the Villa Ferdinando, built for Ferdinando Duke of Tuscany in 1594. The story is told that the duke halted near the site during one of his hunting days, and noticing the splendid outlook across the valley commanded his architect, Bernardo Buontalenti, to design a villa there. Our author speaks regretfully of the present state of the mansion with its surrounding buildings, but his regard for this delightful estate will be generally shared.

The subject of the Villa Artimino prepares the way for a discussion of the career of its architect, Buontalenti (Bernardo Timante), whose fame as a designer has been somewhat overshadowed owing to the attention of students of Italian history being mainly given to the better known architects of Florence, Venice, and Rome. In Ruggieri's book, which was published at Florence in 1755, several specimens of his detail are shown, but no comprehensive survey of his superior works. Bernardo Buontalenti, we are told, was of Florentine birth, having been born in that city in 1535 or 1536. Particulars of his early career are not forthcoming, but he appears to have acquired some renown as a deviser of stage settings and theatrical appliances, which earned for him the name *Dalle Girandole*. At the early age of fifteen, it is said, he attracted the notice of Cosimo I., who was created Grand Duke of Tuscany in 1570, and was appointed drawing master to his son Francisco. His connection with the powerful Medici family in a purely architectural capacity begins with the patronage of Francesco, for he travelled to Spain with this patron in 1563, and when the latter was Vice-Duke built a

* Mr. Charles Platt's executed works bear witness to this.

country residence for him six years later called Pratolino, of which Ruggiere gives details. A few years later he was engaged on the Casino di San Marco, a work followed by designs in preparation for the baptism of his patron's infant son. His future career as an architect was now certain, although it is recorded that he died in poverty in 1608. For some considerable time Buontalenti had charge of all affairs connected with public events such as exhibitions, arrangements for funerals, and the control of stage settings. He was also appointed superintendent of the civil and military buildings. For Francesco he designed the stanze or apartment over the Mint, the door under the vault of the Uffizi, and an important doorway to the Palazzo Vecchio, as well as additions to this palace on the eastern side. Among a long list of minor works appears a corridor half a mile long from the Uffizi Nuove to the Pitti Palace, and additions to the state apartments of that palace as well as a grotto in the Boboli gardens. The year 1590 saw him at the zenith of his activity, for he was engaged on the villas of Capponi (illustrated on Plate 49 in Mr. Lowell's book), of Magia now called Amati, and of Artimino or Ferdinando completed in 1594, which will be described later. At this period he was entrusted with the reparation of the villas called Petraia and Castello (the former is shown on Plate 60), besides many other buildings in Florence, including additions to the famous palaces.

At the close of the sixteenth century Buontalenti occupied a high position in Florence as an architect of exceptional ability—which led to his being consulted as a military engineer at Naples and Leghorn, as well as at Prato and Pistoja. In Florence he wielded considerable influence over the studies of his contemporaries, and was one of the first Italian architects to instal pupils under his own roof. Among the pupils were the following: His son, Francisco, who completed some of his father's works; Giulio Parigi; and the noted Gherardo Silvani, who made a big reputation in the seventeenth century.

The villa of Artimino must be recognised as an instance of Buontalenti's best domestic manner, if only for its reposeful quality and direct simplicity. Ferdinand I., Grand Duke of Tuscany, for whom this country seat was planned, succeeded to the title in 1574. Twenty years, however, elapsed before the incident occurred that led to his choosing the site in a moment of impulse. Artimino stands on rising ground, and is approached by a direct road which enables the whole of its exquisitely proportioned front to be taken in at a glance. From a distance the harmonious grouping of the windows about the recessed loggia and the faultless disposition of void to solid proclaim it to be the residence of a man of taste and distinction. In aspect it is eminently Tuscan, and appears to grow out of the countryside, to be, in fact, a product of the landscape, and while expressing the dignity of its lineage, does not disdain to rub shoulders with the simpler habitations of the small farmers and the

peasantry. What would one not concede for the opportunity to design in similar vein, unfettered by such restrictions as the over-windowing of the walls which mar the majority of modern English houses. We miss the English system of grouping the chimney stacks, but we do not cavil at the miscellaneous flues of varied shape that assert themselves through the mellowed tiling; they are so informal, and so delightfully Italian. (See illustration of Front.) A nearer view of Artimino justifies further praise. We can study the charming indifference of the designer in the way he connects the entrance steps over a ramp to the level of the loggia, the slender columns of which carry on the feeling of lightness most gracefully and blend with the flat walling both easily and naturally. If the details of the back and front elevations are consulted this seeming insouciance will be seen to be the work of an artist who could interpret realities with that disinterested attachment which begets masterpieces. (See illustration.)

Judging from Ruggieri's coarse line drawings of Buontalenti's work, one would never expect to find the refinement of detail so carefully and judiciously studied as it is at Artimino. Ruggieri, perhaps unintentionally, maligned Buontalenti, and we owe him a grudge for it. The principal rooms of the villa are vaulted in a way peculiar to Florentine practice, ornament being conspicuous by its absence, and architectural effect gained solely through the agency of geometry. As these apartments are furnished to-day in perfect taste, some idea of what they were like when the walls were rich with paintings by Raphael Titian, and Botticelli can be conjured up. Leaving the villa and examining the neighbouring buildings of the home farm, additional respect for the architect's care must be forthcoming; for, although the purpose of the latter was subordinate to that of the residence, some part at least of the scale and simple magnificence of the latter was allowed to descend upon them. (See illustration.)

Two hours' journey by steam tram from Florence is another Medici villa, the Poggio a Cajano, which was built for Lorenzo the Magnificent, by whom it is not stated, although it has been attributed to Giulio di San Gallo.

If Artimino is distinguished for its domestic simplicity, the claims of Poggio a Cajano without question are those of rich simplicity, both from the standpoint of proportion and refinement. All that perception, taste, skill, and imagination could devise appear in ordered sequence in the assemblage of attributes that produce the royal character of this villa. How delightfully the clock turret sits above the eaves, how reticent is the detail of the pedimented loggia, and with what abandon, yet really with consummate skill the shuttered windows have been arranged. Yet this elegant villa would be almost commonplace without the approach staircase and the conventional arcaded plateau on which it stands.

It is strange that such a complete design should

have escaped the attention of architectural historians, but this comes of the obsession for limiting research to definite periods, and refusing to adopt a broad view of the truths of building irrespective of date. Only a man of taste and a patron of the arts, such as Lorenzo was, could live in accordance with the unaffected grandeur of this villa. To describe it is a pleasure, to own it would be a dream.

But to continue with an appreciation of Mr. Lowell's selection of villas and farmhouses, which is the excuse for this article. The reader should refer to Plate 13, which shows simple houses above Florence, on the road to Fiesole and north of Treviso, all of which in a minor key reflect the taste of Tuscany at the close of the sixteenth century. Plate 14 shows types of doorways, gates, and external staircases in harled masonry; Plate 15 is similar. The gardens and grounds and the Villa Lante are pictorially described on Plates 17-23. These works have been ascribed to Giulio Romano and Vignola. Lante is perhaps the most delightfully situated villa in Italy, and the design shows the hand of a master. Vignola's design for the Villa di Papa Giulio is well known through the engravings of Letarouilly and an excellent eighteenth-century monograph, and need not be described again. The gardens and Villa at Castello, shown on Plates 28-29, have already been mentioned in connection with the career of Buontalenti. The chief sculptors of the time worked on the features of the gardens, including Piero di Cosimo, Bronzino, Pontormo, and Il Tribolo. The engineer of the waterworks was Piero da S. Casciano. The Villa Gamberaia, near Florence, next demands attention. One author has done ample justice to its beauties in two plates. We are informed that the name of Gamberaia first occurs in a document at the Badia of Florence containing a transfer dated 1398 to Giovanni di Benozzi. Late in the sixteenth century Gamberaia was bought by Giovanni Gamberelli, who effected many improvements, so that the place came to be known as the Palagio of Gamberaia. No written description of this beautiful villa could possibly be adequate, so the reader must form his own conclusions from the illustrations. Another fine villa near Florence is the Bombicci, two views of which appear on Plates 34 and 35 of Mr. Lowell's book.

We now come to the Villa Caronia (see illustration) which crowns a hill outside Florence. It has fortunately fallen into good hands, and is occupied at the present time by an American architect. Here the double loggia with the accompanying terraces to the walled gardens and the gable eaves, recalling the English *chinoiserie* of the eighteenth century, makes up an attractive picture of refinement and homely taste. The illustrations selected by Mr. Lowell comprise interior views which have been sympathetically furnished, and thus permit of another glance into the customs of a bygone age. The views of the Villa Medici at Florence show the beautiful projecting loggia, with the richly decorated ceiling to the upper

portion fortunately in an excellent state of preservation. And then follows plate after plate showing farmhouses and villas, doorways and terraces, modern tenements near Como, with rich profusion, that only space prevents describing in full.

Several of the larger and better-known villas have been included, such as the Villa Aldobrandini Frascati, the Villa Medici, and the Villa Albani at Rome, the Villa Falconieri, Frascati, and the Villa Pia so adequately dealt with in Bouchet's miniature engravings. Four plates are given respectively to the derelict Villa Madama and to the Villa Borghese, including the casino in the grounds. There are illustrations, Plates 101 and 102, of a small villa on the Janiculum, near Rome, which provides matter for reflection, especially in connection with modern English practice. Plate 104 shows the cliff-like Villa d'Este at Tivoli with its subsidiary terracing, and Plate 106 takes us back to Florence.

Mr. Martin Shaw Briggs has already dealt with the villas on the Brenta in the pages of the *Architectural Review*, and Mr. Lowell, who covers the ground for the second time, refers to this, but he considerably includes new and interesting subjects, as well as a side view of Palladio's Villa Malcontenta. Our own sympathies will be further excited with the grouping of the farm buildings in the Emilia, the villa near Lucca, with the loggia on the flat roof, the arcaded farmhouse south of Lucca, the fanciful house outside Treviso, or that on the Padua Venice Road (see illustration). Mr. Lowell's series of illustrations concludes with a farmhouse at Murelles Venetia and the hut of a peasant in the same district.

The survey is at last complete, the cataloguing of dates and names is finished in so far as the subject has been discussed, nothing remains but to return the book to the library shelves, and subconsciously retain an impression of this picture of Italian home life arranged in such soft tints by the author.

This fact remains for consideration: in spite of the distance of Italy from England—not forgetting the existence of chivalrous France, from whence we have obtained inspiration at all periods—the Englishman realises that a bond of sympathy—call it sentiment if you like—exists between the two peoples. For various reasons the architecture of the two countries stands aloof. We can take ideas from Italy because of our respect and intimacy with her customs, but we do not literally transport her masterpieces of architecture and dump them down in our own land. The Italians have had a different upbringing, they are connected by family ties to the old Romans, and have a different understanding of the classic spirit. Their eyes cannot always appreciate the pious reticence and climatic idiosyncrasies of the buildings of our climate; they have little to learn from us, but they have always been ready to give of their best.

The American approaches Italy with much the same purpose as ourselves, but his motive has more of the practical in it, for the climate in America

admits of such interpretations of Italian art as Mr. Charles Platt can give. This remark must be qualified with a reservation, for there is a tendency in some quarters in America to impart undue richness to simple Italian examples which is rarely to be encountered among the minor idylls of the Renaissance.

After the war English architects will again be attracted by the magnetism of Italy, there to acquaint themselves with the warmth and humanity of the buildings, not the least incentive being a study of the specimens off the beaten track. They will imbibe theories of detail and proportion with avidity, and although they will mark well the charm of the language, if they are wise they will not endeavour to do more than merge its beauty with the peculiarities of their own tongue. For like the eighteenth-century painters, who studied Nature through the conventions of the earlier masters, they, too, will appreciate the lessons of the antique more thoroughly through the medium of Italian spectacles.

A. E. RICHARDSON [F.]

REVIEWS.

TOWN PLANNING IN MADRAS.

A Review of the Conditions and Requirements of City Improvement and Development in the Madras Presidency, by H. V. Lanchester, F.R.I.B.A., M.T.P.I., etc. (Printed for the Government of Madras.)

Mr. Lanchester has done good work for the Empire in advancing the cause of Town Planning in India, and this volume, printed for the Government of Madras, contains a review of the conditions of city improvement and development especially adapted to Indian requirements.

The strength of India lies in its traditions, and any new movement must necessarily be influenced by and to some extent take its shape from these traditions. Overcrowding in the cities, as Mr. Lanchester says, is in India not based solely on economic grounds, but largely on social ones. A given area is occupied by those of one religion, caste, or trade. Owing to the contiguity of other castes or trades, this area is unable to expand and increased provision can only be made by packing houses closer on the ground. Again, the division of property among members of a family tends in the same direction. What was once a good and suitable house is divided and subdivided so that it ceases to be either healthy or convenient; the court is built over and rooms are added on without proper light and air. Under such conditions physique deteriorates, and rather than undertake a little extra exertion in travelling, workers will pack themselves into inadequate accommodation because near their work, or sometimes even because near a busy and cheerful locality. Many Indians have become inveterate town dwellers, and to a large extent they demand to be near busy bazaars and will submit to a great deal of overcrowding rather than remove to more suitable

quarters. Under such conditions the policy of providing a counter-attraction in the way of pleasantly arranged building areas with every possible convenience and ready means of access is undoubtedly a wise one. Even then the problem is difficult, but there are signs of an increasing appreciation of a more open form of development.

Both Government and municipal officials throughout India are becoming keenly interested in the problems of town planning, and the work of Mr. Lanchester, Professor Geddes, and other experts is already bearing considerable fruit.

Mr. Lanchester's lectures in Madras, on which this book is based, were intended to give a broad view of the general principles of town planning and their application to the economic and social conditions in Madras. Commencing with the historical outlines of the subject, both in European and Indian cities, Mr. Lanchester shows clearly that all town planning proposals must be preceded by a careful and painstaking survey of the individual conditions and economic needs of the city.

The chapter dealing with the Civic Survey will be of particular value to officials and others in relation to the future of Indian cities. In this way only can the best results be obtained. In the past the development of the small towns of India has to a large extent followed the line of the water supply, which in India is generally obtained from shallow reservoirs or "tanks." A collection of small dwellings naturally groups itself round its tank, and in process of time it becomes necessary to move higher up to form another "tank," and so on. The beauty of these stretches of water surrounded by houses is considerable, and in a hot climate the tanks are a real delight, though not always over-sanitary. The growth of industries and occupations under varying conditions should be carefully studied by all students of civics and sociological conditions.

As to the type of houses to be encouraged, Mr. Lanchester is of opinion that the Indian house is a very good one, but that there is not generally sufficient land allotted to it. The one-storey houses of Southern India occupy so much ground space that there is room for little or no garden. It is fortunate, though, that there are not at present to be found in Madras the high tenement buildings and "chawls" which are so disastrous to the health of Bombay and Calcutta.*

The shopping facilities of the Indian bazaar are many and varied. A bazaar is, however, not a good traffic street and, as in the case of our market-squares at home, it would certainly be better if through traffic could be diverted or turned aside. The markets and bazaars should of course be in touch with main thoroughfares, but it is certainly a mistake to take traffic through them if it can be avoided.

The chapter on the Technique of City Improvement is of particular value coming from the pen of one who has made such close study of the subject, and this is

* See Report on Improvement of Calcutta. JOURNAL R.I.B.A., Vol. xxi. (1914), p. 445.

aided by the examples given of the lay-out of Indian towns for which the author has acted as Town Planning Adviser. As Mr. Lanchester, however, well points out, the work of patiently guiding the growth of a town is pre-eminently one for the man on the spot. "May we not hope to see some man of artistic qualifications settling down in a city and devoting himself absolutely to that city only? By this means exotic and artificial ideals may be avoided and any extravagance checked by the data of the civic survey."

The Indian garden city already exists; examples may be found all along the west coast of the Madras Presidency. The advantages of giving garden ground to each house would be undoubted were the householder only prepared to cultivate his garden. For the moment this appears to be the main difficulty, but there are many signs of a more general taste for gardening. As this view becomes more general the problem of the Indian city and its tendency towards congestion will become less acute, and side by side with the European the Indian citizen will progress towards a better standard of civic life.

Some interesting details are given of the growth of Madras City since Fort St. George was first founded by the East India Company in 1640, and in the extracts given from the Administrative Report, 1914-15, we find it stated that Madras City is still in many ways unhealthy. Among the causes are the city's extreme flatness, which renders efficient drainage difficult, and the poverty of so many of the people. A large proportion of the population houses itself abominably for the simple reason that it cannot afford to house itself better. "Of special importance to the health of the city is the attempt to stamp out malaria. Though all the tanks cannot be abolished, there are a great many which serve no useful purpose and these should be filled in. The regulation of these numerous tanks is, however, extremely difficult owing to their being mostly private property."

Dealing with the improvement of Madras City, Mr. Lanchester makes many valuable suggestions, his recommendations dealing with surface drainage, railway development, the road system, tramways, grouping of the principal buildings, and educational facilities, housing developments, open spaces, hygienic considerations, commercial developments, &c.

On the question of administration and control of improvement schemes, the formation of a special "Improvement Trust" working independently of the Corporation is the accepted method in Calcutta, Bombay, Baroda, Gwalior, and other cities. To one accustomed to European methods it seems a pity to divide control in this manner, but it is a way that has been devised to meet Indian conditions and may perhaps be the best way of meeting the difficulties.

The suggested plan of development is, of course, not intended to be carried out immediately, but is frankly put forward as a provocative proposal to form a foundation upon which the local administration can plan and guide the development which is bound to come.

The value of an imaginative forecast lies in drawing attention to the larger possibilities of the city's development, and in this Mr. Lanchester has been conspicuously successful.

The report is excellently illustrated and is accompanied by a series of plates giving various aspects of the civic survey of Madras, showing in graphic form the religions, trades, distribution of population, death rates, ground values, ownerships, suggested railway and road improvements, and schemes for new roads, tramways and park system. A large scale map showing the improvement of the central area and the grouping of sites for public buildings is also added.

W. R. DAVIDGE [A.]

FREDERICK RICHARD FARROW [F.]

*Ah, make the most of what we yet may spend,
Before we too into the grave descend.*

*Dust into dust, and under dust to lie,
Without or wine, or singer, song or end.*

But my friend shall indeed not lack what I may do to supply, if not a song, at least some epilogue to his life; and even if I be no singer, I may yet put together these few words *in memoriam*. It is, however, with a certain feeling of hesitancy that I am preparing to write a short account of Frederick Farrow, with whom I had for some years been intimately associated on the Editorial Staff of the *Architect*, but whose acquaintanceship I had made long since under circumstances totally dissociated from our journalistic labours.

My hesitancy arises from the fact that of all notices which may be written those in memory of the departed are the most difficult, as it is so easy to fail in doing justice to the subject of the memoir—and so easy, on the other hand, to be or to seem fulsome in praise. Perhaps my object will be best secured by weaving into pattern the warp of my own knowledge of Farrow and the woof supplied by some notes kindly furnished by a former partner of his, Mr. N. C. H. Nisbett.

Until quite recently the tally of his days was not much in evidence; but all too suddenly was it credible that his sixty-two years were a fact, nor would it unfortunately have been difficult to believe that a greater span of life was to be posted in his ledger. What, though, are appearances? In very truth ere the echoes of the Crimean War had ceased, and before the terrors of the Mutiny were let loose, Farrow was born. After passing through the Philological School, he was articled, I understand, to Mr. Clement Dowling, a Quantity Surveyor.

Once his professional career was started, his powers of successful study were soon manifested. He won the Godwin Bursary in 1884, and took as his field of research the capitals of the Dual Monarchy—Vienna and Buda-Pesth; the results of his investigation into the attention paid to acoustics and ventilation in the public buildings of those cities were published in the R.I.B.A. TRANSACTIONS in 1885; in this year he passed the Examinations qualifying him for Associate-

ship of the R.I.B.A. and for acting as a District Surveyor under the Metropolitan Building Act, though the latter never bore fruit in practice. Fellowship of the Institute followed in 1889. It is of interest to recall that when the post of Superintending Architect to the London County Council became vacant upon the retirement of Mr. Blashill, Farrow was one of those amongst whom the final selection of a successor was left. It was not long subsequent to the date of his Godwin Bursarship that I made acquaintance with one with whom I could not then anticipate that I should be so closely associated in the last years of his life.

Among Farrow's early works were Emmanuel Church, Holloway, and the English Church at Lucerne. In 1886 he commenced practice with Mr. Nisbett at Gravesend, and with him was actively employed in the execution of works, many being the outcome of competition; several groups of almshouses and additions to the local hospital bear witness to the firm's labours in the East of England, whilst Hampshire and Guernsey in the South are enriched with the schools and domestic work which the firm executed subsequent to taking over the practice of Mr. C. R. Pink (of Winchester) after his death. For some period Messrs. Farrow and Nisbett were professionally associated with Mr. J. B. Colson. I might refer here to one important piece of domestic work carried out by the trio—namely, alterations and extensive additions to Chilworth Manor, Hampshire—which appealed to me sufficiently for me to obtain permission to reproduce the plans in the third edition of my book *Principles of Planning Buildings*.

From 1907, for a period, Farrow was working solus; but subsequently he and the late Ernest Runtz were associated, and at the time of his death he and Mr. Runtz's son were in partnership, though the latter has been for some time actively engaged in the defence of our country and in the service of our King.

This is all too brief and incomplete a sketch of his artistic career, but I must not take up undue space in these pages and some other points yet remain to be touched upon. He was also busily engaged as a Surveyor, and in the Law Courts he was a witness with whom it was none too easy for even an astute Counsel to cope.

But I want to retrace the pages of memory by some years, in order to enter a few remarks about his devoted labours for the Architectural Association. In 1887 he was elected Joint Hon. Secretary with Mr. T. E. Pryce for the ensuing session and was continued in this post for the Sessions 1888-90. He was elected Vice-President in 1891, but shortly after resigned, upon being appointed a salaried Lecturer, a post which he retained for eleven years. In 1892 he undertook the honorary editorship of *A.A. Notes*, though he did not act for long in that capacity, as he was no longer Editor when I was elected in 1896 one of the original members of the "Notes" Management Sub-Committee.

No notice of Farrow would be complete which failed

to refer to his instructional courses for those desiring to sit for the Institute Examinations; these classes were for a time held in his offices at New Court, Carey Street, but later on he and Mr. Banister F. Fletcher were associated in the conduct of these lectures. At this time Farrow's offices were at 29 New Bridge Street, so close to the scene of his labours during the last few years of his life. His experience on *A.A. Notes* cannot but have proved useful to him upon his appointment in 1910 as Editor of the *Architect*, after the death of Robert Hobart. He has left his mark on the paper in his well-digested leader-articles, and in his careful selection of illustrations, keeping up the reputation of that journal in regard to artistic reproduction.

The more recreative side of his life found him keenly interested in Freemasonry and yachting; the war, however, brought about the enforced cessation from the latter, and simultaneously Farrow was anxious to do his bit for his country, and therefore he enrolled in the National Guards, taking his share of sentry duty and also of the more strenuous labours of station duty, piloting our Tommies from point to point, until the state of his health compelled his reluctant relinquishment of this work.

It is a great testimony to anyone of whom it can be said that no evil has been spoken and no unkind word or criticism uttered. Truly 'tis—

*Only the ashes of the just
Smell sweet and blossom in the Dust.*

PERCY L. MARKS [*Licentiate*],
Lieut. 7th London Regt. Cadet Corps.

EDWARD COOKWORTHY ROBINS [*F.*]

The death took place at Worthing on 18th June of Edward Cookworthy Robins in his 88th year. He joined the Institute as an Associate in 1853, became a Fellow in 1860, and retired from practice in 1893; he was also a Fellow of the Surveyors' Institution and of the Society of Antiquaries. Mr. Robins was closely associated with educational matters, and amongst his more important buildings are Milton Mount College, Gravesend, Mission Schools at Sevenoaks, Dover College, Caterham Schools, Crippled Boys' Home, Kensington, Schools at Prince of Wales's Road, N.W., and Sandall Road, Camden Town, also Maresfield Gardens, Hampstead, Merchant Venturers' Technical Schools, Bristol, and the Grammar School at Bedford, while his great interest in technical education is further attested by his published volumes on the subject as well as by his work on the Committee of the City and Guilds of London Institute. He also published a conjectural restoration of Solomon's Temple at Jerusalem.

Ecclesiastical work is represented by his churches of St. Jude, East Brixton; St. Saviour's, Brixton Rise; Emmanuel, West Dulwich; Weeley, near Brightlingsea; and domestic architecture by private houses erected in Roupell Park and Melbury Road, also by blocks of flats in Newman Street and Cleveland Street,

on the Berners Estate, to which he was Surveyor. Mr. Robins, in addition, gave a great deal of his time to the work of the R.I.B.A. by attending Committees and by reading Papers on matters of professional interest; he was an enthusiast in every branch of architectural practice and his capacity for work was astounding. During the twenty years I spent in his office there was unvarying kindness, consideration and helpfulness dealt out to all the staff, and the sudden breakdown in health which caused Mr. Robins's retirement from practice came as a personal grief to each one of us.

ARTHUR E. NORTHCOTE [A.].

* * The following is a complete list of Mr. Robins' contributions to the Institute Transactions: "Buildings for Applied Science and Art Instruction," *TRANSACTIONS R.I.B.A.*, Vol. XXXIII (1882-83), 81; "Fittings for Applied Science Instruction Buildings," Vol. XXXIV (1883-84), 5; "Heating and Ventilation Necessary for Applied Science Instruction Buildings," Vol. XXXIV (1883-84), 25; "Introduction and Use of the Steam Jet for Cleaning the Stone of Hanover Church, Regent Street," Vol. XXIV (1873-74), 98; "Muniment Chest belonging to the Worshipful Company of Dyers," Vol. XXIV (1873-79), 232; "Sanitary Science in its Relation to Civil Architecture," Vol. XXXI (1880-81); "The High Sanctuary at Jerusalem," Vol. XXIX (1878-79), 231.

FRANK MILES DAY [*Hon. Corr. M.*].

Frank Miles Day, the distinguished American architect, twice President of the American Institute of Architects, who died on the 15th June, had been an Hon. Corresponding Member of the Institute since 1907. As representative of the American Institute he was present at the Seventh International Congress of Architects held in London under the auspices of the R.I.B.A. in 1906, and took part in the discussion on the Planning of Streets and Open Spaces, illustrating his remarks by lantern views and plans of American cities.

Born in 1861, son of Charles Day, an Englishman who emigrated to America in 1842, he was descended through his mother from Griffith Miles, one of the original Welsh settlers who landed in America in 1682 before the arrival of William Penn. He graduated at the University of Pennsylvania (Department of Architecture), and continued his studies in England, France and Italy for three years. He started practice in Philadelphia in 1887, his first building being the Art Club. He was afterwards associated in partnership with his brother, Mr. H. Kent Day, and then with Mr. Charles Z. Klauder, and took a leading part in the design of many important residences and public buildings—among them the Horticultural Hall, Philadelphia; the Gymnasium of the University of Pennsylvania; residential halls at Cornell University, dormitories and dining halls at Princeton University, and a large group now being constructed at Wellesley College.

Writing in the *Ledger*, an American critic says: "Mr. Day's enthusiastic utilisation of French and

Italian ideas, as in the Art Club and Horticultural Hall, and his very successful adaptation of the best period of collegiate Tudor English for church and college purposes, represent vital movements that are gaining force every day, and have by no means lost their potency. The reason of his success as a pioneer is that Mr. Day represented the type of American architect who gets at the very heart of any particular style, and, knowing its essence, just as the older architects of the best periods did, was able to use it freely to meet all modern necessities. With him, knowledge of what had been done, of what had been considered beautiful, went hand-in-hand with the natural endowment of good taste, the personality and individuality of the true artist, without which all the book knowledge and technical ability are vain."

Mr. Charles Klauder writes: "Mr. Day's student days spent in London between 1883 and 1886 in the offices of Mr. Basil Champneys, Mr. Walter Millard, and at South Kensington, left a lasting impress on his work and ideals, and also made him many continuing friendships. The fact that his father was an Englishman gave an additional reason for Mr. Day's deep and anxious sympathy for England's terrible losses during the war, and his constant interest in the wonderful part which the English architects have taken in it."

CORRESPONDENCE.

The Rebuilding of London after the Great Fire.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—Rather late in the day I have been reading the report in your May issue of Mr. Walter Bell's most interesting paper, and the observations of various speakers who joined in the discussion which followed; and I note what appears to me to be a strange oversight in Mr. Bell's paper, and which also escaped the attention of his audience. Mr. Bell makes a comparison between the cost of building in 1670 and now, and draws conclusions from his figures; but he overlooks the fact that the values represented by our money 250 years ago were very much higher than they are now. I have no special knowledge on this subject, but I recall that Richard Proctor in a paper which is reprinted in his collected works, gives a list of ten or a dozen staples, or necessities of life, by comparing the value of which at different dates he proposed that the relative value of money at different dates could be accurately estimated.* Thorold Rogers in his *Work and Wages* gives the wages of an unskilled town labourer in the fifteenth century at 6d. a day; at the end of the seventeenth century it had risen to 1s. 6d., and in 1914 it was 7s. 6d.; but the cost of living has risen in a proportion not dissimilar, and we shall, I think, not be over the mark if we assume that the value of money was at least three and a half times

* See also "Money and the Mechanism of Exchange" (Jevons).

higher in 1670 than it is now. This consideration, it seems to me, entirely alters the meaning of the figures Mr. Bell produces, and makes his conclusions valueless; and the significance of Mr. Laurence Weaver's pricing of Wren's bills of quantities will only appear when his figures are multiplied by the figure which is ascertained to represent the true ratio between the value of money then, and now. The actual cost of Wren's churches is not represented by their cost in pounds sterling at present value, but in a sum representing the *then* purchasing power of those pounds sterling. The rough conclusion to be drawn from these considerations seems to me to be that, instead of the rebuilding of London in 1914 costing one and a half times more than it did in 1670, it would cost only half as much.

It would be of interest to me, and to others also, I think, if someone capable of dealing adequately with the question I have ventured to raise would do so.—Yours faithfully,

H. B. CRESWELL [F.].

Victoria and Albert Museum.

A large number of photographs collected by the late Canon Charles Hill Wallace of Bristol Cathedral has been presented by his brother Colonel N. Willoughby Wallace, C.M.G., J.P., late 60th Rifles, to the Victoria and Albert Museum. The collection includes architectural and topographical views in many European countries and in Egypt and Algiers. The views which it contains of Heligoland and the Scandinavian lands around the Baltic Sea are of special interest at the present time.

Evolution of the English House.

Messrs. Batsford have in the press a book by Mr. J. Alfred Gotch, F.S.A. [F.], on *The English Home from Charles I. to George IV.* The work treats of Houses, Interior Decoration, and Garden Design, and is very fully illustrated. It is uniform with the author's earlier book *Early Renaissance Architecture*, and in the two works Mr. Gotch covers the whole course of evolution of the English House from the time of the Tudors to the end of the eighteenth century.

Books Received.

The Dawn of the French Renaissance. By Arthur Tilley, M.A., Fellow and Lecturer of King's College, Cambridge. 80. Cantab. 1918. 25s. net. [Cambridge University Press.]

City Planning Progress in the United States 1917. Compiled by Committee on Town Planning of the American Institute of Architects. Edited by George B. Ford, assisted by Ralph F. Warner. 40. Washington. [Journal of the American Institute of Architects, The Octagon, Washington.]

New Towns after the War: An Argument for Garden Cities. By New Townsmen. Sm. 80. Lond. 1918. 1s. net. [J. M. Dent & Sons, Ltd., Aldine House, Bedford Street, Covent Garden.]

The Bombardment of Reims. By Barr Ferree, Hon. Corr. M. R.I.B.A. Sm. 80. New York 1917. [Leonard Scott Publication Company.]

A Short History of the Berners Estate, St. Marylebone. By John Slater, B.A., F.R.I.B.A., Surveyor to the Estate. 80. Lond. 1918. [Unwin Bros., Ltd., Woking and London.]

Soane Museum Publications, No. 4.—Pitzhanger Manor, Ealing Green (now the Ealing Public Library): the Country Retreat from 1800 to 1811 of Sir John Soane (1753–1837). An account with 12 illustrations and 2 portraits. By Arthur T. Bolton, F.S.A., F.R.I.B.A., Curator of Sir John Soane's Museum. Pamph. price 7d. [Sold at the Museum.]

Canadian Douglas Fir: Its Mechanical and Physical Properties. Prepared under the direction of J. S. Bates, Ph.D., Superintendent of the Forest Products Laboratories of Canada, by R. W. Sterns, B.Sc., Chief of Division of Timber Tests. [Department of the Interior, Canada.]



9 CONDUIT STREET, LONDON, W., 27th July 1918.

CHRONICLE.

"France's Day": The R.I.B.A. Salutation.

A letter was addressed to the Institute by Mr. Arnold Bennett, Head of the French Section of the Department of Propaganda, Ministry of Information, stating that it had been suggested that the Institute might care to send a message of greeting to the French nation, for publication in France through the agency of Reuter. It was requested that the message should be of a striking nature and quite short. The following greeting, drafted by Mr. John W. Simpson [F.], Membre Correspondant de l'Institut de France, was sent to the Ministry of Information and cabled to France:—

ROYAL INSTITUTE OF BRITISH ARCHITECTS,

le 14 Juillet 1918.

Hommage à la France, berceau des arts, de la part des Architectes de l'Institut Royal!

À l'admirable Pays, couronné de nouveaux lauriers par son indomptable résolution,

à l'Etoile séculaire de la Civilisation, brillant dans les ténèbres passagères,

au parfait Camarade et Allié,

Salut et Reconnaissance!

Control of Materials: Deputation to the Ministry of Reconstruction.

Mention has been made in the JOURNAL of the Conference of representatives of the professional institutions of Architects, Builders and Surveyors which was called by the President to discuss problems relating to the reconstruction after the war of the professions and trades connected with Architecture and Building, the primary object being to assist the authorities to restart the building industries immediately peace is restored. One of the matters discussed by the Conference was the desirability of an early relaxation of the present administrative restrictions on building and building materials, and a resolution which had the support of the Architects and the Surveyors was passed urging that the principle of priority as regards the supply of raw or manufactured materials should be abolished immediately upon the

declaration of peace, and that an open market should be established in such materials as the best means of encouraging production. The Builders could not see their way to support the resolution and withdrew from the Conference.

It was decided that the views of the majority should be represented to the Government, and the Ministry of Reconstruction having consented to receive a deputation the following members of the Conference waited upon Dr. Addison on the 9th July: Mr. Hare, Mr. E. Guy Dawber and Mr. Arthur Keen, representing the Institute; Sir Alexander Stenning and Mr. George Corderoy, representing the Surveyors' Institution; and Mr. Henry Riley and Mr. Arthur G. Cross, representing the Quantity Surveyors' Association.

Mr. HARE, in presenting to Dr. Addison the resolution of the Conference, referred to the prevailing opinion that when peace was restored there would be a considerable shortage of building materials, and that some kind of control over their distribution would be desirable. The majority of the Conference, however, while admitting the present evidences of a future shortage, considered that there were factors in the situation which had not received due consideration—such, for instance, as the immediate cessation of all works connected with munitions and munition factories, and the very high prices of materials, which would deter people from engaging in building operations till more favourable times. But even assuming a shortage, it would be desirable that there should be a cessation of control of raw and manufactured materials immediately peace was concluded. The abolition of control would be the shortest and surest means of getting back to a normal condition. No control and a large demand would naturally lead to high prices, and high prices would stimulate production. High prices, again, would check building, and that would react upon the shortage of materials. The only dangers to be apprehended were, first, that certain essential industries for National requirements might suffer because less essential work would compete with them. That danger, however, might be met by the Government earmarking or purchasing sufficient materials for urgent purposes and leaving the balance to be disposed of in the open market. The danger of a possible cornering of materials would be well within the powers of the Government to prevent.

Mr. GEORGE CORDEROY said that he and the Institution which he represented were whole-heartedly in favour of the resolution, and from the commercial point of view would regard it as the greatest calamity that could happen to the country if the control of building materials were to continue after the declaration of peace.

Mr. ARTHUR KEEN and Sir ALEXANDER STENNING also spoke.

Dr. ADDISON, in reply, expressed the pleasure he felt that such important institutions as those repre-

sented should have got together for the purpose of giving combined and deliberate thought to this problem. It was a great advantage and nothing suited his purpose better. He hoped that once having got together they would remain together, so that he might ask them to come and see him again if at any future time he should wish to consult them. He had found in connection with a good many important industries how difficult it was to get a body of men together whom people were content to represent them and consider questions on their behalf. The resolution, he went on to say, was framed in somewhat absolute terms, but he shared their anxiety and was doing all he could to meet their point of view. He entirely agreed that what must be aimed at was to get rid of the centralised controls at the earliest possible moment and to get the industries back into their normal channels. But that was not quite so easy as might appear from the formal resolution of the Conference. Where there was no shortage there would, of course, have to be some very good reason for continuing control. He was fully alive, too, to the importance of stimulating production. Dr. Addison concluded by assuring the deputation that it was the considered purpose of the Government to make arrangements which would facilitate the resumption of the various industries in a normal way as early as possible. These arrangements would be carried out at the earliest possible moment, and the Government would endeavour to carry the industries with them in anything that they decided to do.

The Royal Academy and War Memorials.

A conference on war memorials was held at the Royal Academy on 26th June, when a large number of representatives of the Church, of Government Departments, and of the principal artistic and other institutions were present, including Sir Lionel Earle, Secretary of the Office of Works, the Deans of Canterbury, Bath and Wells, and Ely, Mr. R. C. Norman, Chairman of the L.C.C., Mr. Henry T. Hare, President of the R.I.B.A., and Mr. R. W. Shirley, Master of the Art Workers' Guild. Sir Edward Poynter, P.R.A., took the chair.

Sir Edward Poynter, P.R.A., after reading the circular of general advice distributed last March by a Royal Academy Committee on War Memorials [see JOURNAL for April, p. 143], said that the time had now come for taking further steps to secure combined instead of isolated effort in erecting memorials, and to protect churches and public buildings from unsuitable treatment in setting up monuments of the war. A letter was read from Mr. Rudyard Kipling, who recommended the formation of a committee to advise on sites and designs, and make widely known its readiness to do so. The Dean of St. Paul's wrote that he was in favour of a single national memorial as against numerous local monuments.

Lord Plymouth urged that a strong committee of members of the Royal Academy and other experts should take every possible step to keep before the public the pre-eminent claims of art in the matter of patriotic commemoration.

Lieutenant-Colonel Sir A. Leatham said that Lord Milner had deputed him to attend the conference and to assure the Royal Academy that the Army Council were in full accord with the proposed scheme for advising on the subject.

Lord Crawford congratulated the Royal Academy on having had the courage to publish the important truisms of its circular of advice. The great problem was to impress on the public mind the collective capacity of large joint memorials. Too often the dignity of a public building had been spoilt by the small personal memorials placed in it. The English were supposed to be specially individualistic, but their successes in the war were due to collective effort, and the function of a committee of advice would be to induce collective effort also in the permanent records of these achievements. With regard to the treatment of churches, he thought it would be possible to get into touch with the chancellors of the dioceses. It was certain that local memorials would be erected in great numbers, and here a central body of advice would be most useful to the local committees. It was important, also, that the artist, the creator of the work which formed the memorial, should have as free a hand as possible. The Royal Academy, with its high traditions and honourable status, was the proper authority to organise a strong body of artistic opinion, to which the public would naturally turn as the central panel of advice on the whole subject. He was sure that by tempering enthusiasm with discretion they would establish a system of artistic control which would be of great and permanent usefulness.

Sir Alfred Mond (First Commissioner of Works) expressed his sympathy with the movement, and hoped it would succeed in saving the country from the erection of unsightly objects intended to commemorate the war. Merely utilitarian buildings for this purpose should be discontinued in favour of artistic monuments. Possibly the committee might formulate a series of authorised types of design carefully studied beforehand, so that definite schemes might be ready when the memorial was to be erected. He trusted that the organisation started by the Royal Academy would develop into a permanent influence for the right guidance of artistic taste in the country.

Sir Frederic Kenyon (Director of the British Museum) discussed the best means of dealing with the innumerable small personal memorials which were certain to be set up in every locality.

The Dean of York gladly welcomed the action of the Royal Academy, and was sure the assistance proposed would be very welcome to deans and chapters throughout the country. It would be especially useful to have it well known that there was a strong body of expert opinion in favour of corporate memorials. Besides the building of memorial chapels, and the use of crypts, he suggested the clearing away of the ugly structures which obscured many of our finest buildings, and so forming a handsome space.

On the motion of Lord Plymouth, seconded by Mr. C. J. Holmes (Director of the National Gallery), it was resolved that the conference should form a general committee, which would appoint an executive committee to carry out the various suggestions agreed on at the meeting.

The National War Memorials.

Extracts are given, as far as space permits, from an eloquent article signed "A Londoner" which appeared in the *Daily Telegraph* of the 19th July:—

Once more (says the writer) the over-tenanted stones of Westminster Abbey cry out that there should be added to the greatest and most lovable building in Europe some worthy annexe in which the dead of the next six centuries may lie side by side with the dead of the last, co-equal in honour and in our eternal gratitude co-equal. There is only one space in which the Abbey buildings can be extended. West, north, and east the urgent traffic of London hems in the great structure that from Henry to Henry summed up, and still sums up, the splendour and the pride of England.

To the south alone is there room and space for this extension, and the time has come when all the land to the

south of the Abbey, from the Chapter House to Wood Street, must be reclaimed from the tide of dingy brick that should never have been allowed to surge so near the pivot of all the Empire. . . . The Westminster Palace Gardens have at least been secured; but in those days there was no need at any one moment of some gigantic scheme by which to perpetuate our solemn debt to those who have died for us, for all that we hold dear, for all that civilisation means. That time has now come, and the feeling that there can be no other worthy place is quick in the souls of us all. No peddling institute to commemorate these iron days; no subscriptions. . . .

The cost of this war must be extended at least a fraction of one day longer in order that those who come after may still see beside the place where the heart of the Empire throbs something that shall record our plain thanks to the men who saved us in the day of our great and bitter need. No steel and stucco work for us—it should be as Reginald Bray may have dreamed it in the old days when that most miraculous of all roofs in the world was set up over the glass walls of Henry VII.'s chapel. It should be of stone, as carefully tested and chosen and tested again as any and every block in the Assouan dam. It should have foundations plunged into and through the London clay as deep as ever a caisson sank. In these days of show and glitter, let us have one solid and everlasting memorial of what the British Empire proved itself to be in the day of Armageddon.

The dainty little gardens and closes of College Street would have stood small chance and have been given small respite in the days of Edward or Henry. Why should they be respected now? . . .

We can build nowhere else; and these gathered peoples who have fought for us and ours intend to build. Ask any one of our Dominions if they would not instantly and as an honour bear the whole cost of this great memorial. Ask—and, for the sake of our great heritage, refuse. This is our business, and as plain, sane men we shall not hesitate. One with the memorials strung along our line in Flanders and in France; one with the scattered records of our lives laid down on the Peninsula, at Salonika, in Palestine, and along the river; one with the unrecorded graves of those who died in fair fight or by foulness on our sea-green acres; one with our story as a kingdom, a State, an Empire; let us sweep clear the southern aspect of the Abbey and do ourselves the honour of having done it to the memory of the men who have died to save the world.

A writer in the *Observer* of last Sunday strongly supports the plea for the extension of the Abbey.

We have proved (he says) that we are capable of earth-shaking war, but our whole inner purpose is to recover the noble proportions of life as they have been symbolised for centuries in Westminster Abbey. And our Overseas peoples will tell us that we can give the dust of their heroes and the records of their soldiers no honour comparable to their reception into the great parish church of the Empire in which all "diversities of gifts" and all "differences of administrations" have found their rest and memorial. The maternal grace of the Abbey was never so felt as to-day. When in 1834 the old Houses of Parliament were in flames which lit up half the Home Counties and brought tens of thousands of people to Westminster, an eye-witness saw that amid the dreadful pother the Abbey seemed asleep in the moonlight, unconscious of the glow that played along her buttresses. And thus she stands now in the lurid light of Armageddon—waiting.

The article concludes:—

This great work, then, must be done, but it does not, and cannot, abrogate the need of a great secular memorial in open-air London. Here, also, the dream has been dreamed and a great scheme is ready. The road from London to

Paris and the Continent must begin in a noble architectural manner at Charing Cross. We owe this to ourselves and to our great Ally. London must be given a vestibule of honour in which the men and women of France shall on their arrival see our greatness and our gratitude expressed by art. I need not recapitulate the plans that have been made for the removal of Charing Cross Station to the Surrey side, and the destruction of the insufferable iron railway bridge, to allow of the creation of a great approach to a new Empire Bridge with the symbols and embellishments that are fitting. As a nation, we are going to live in the light of the world's eyes as never before, and the days of self-content and higger-mugger are gone.

In this connection reference should be made to the Charing Cross Improvement Scheme put forward by Mr. John Burns, Sir Aston Webb and Mr. Reginald Blomfield in the *Observer* of the 22nd October 1916, and quoted in the *JOURNAL* of the 11th November following.

War Memorials in Churches.

The War Memorials Committee of the Diocese of Chichester have issued, with the assistance and approval of the Diocesan Architect, Mr. H. P. Burke Downing [F.], the following suggestions and advice for the guidance of those who are considering the erection of War Memorials in Churches:—

The Advisory Committee desire to ensure that Memorials in or in connection with Churches, to the honour of those who have given their lives for their country in the war, shall not fall short in their expression of respect and gratitude by reason of any fault or unworthiness in form. The Committee believe that advice in such matters is welcomed, and that, owing to ignorance as to where it may be obtained, there is grave risk of the adoption of forms unsuited to their surroundings or unworthy of their object. The catalogues of furnishing firms are not safe guides.

To be expressive there must be individuality, and, even so, however excellent may be the work of the artist or craftsman in itself, it will fail if it is not in due subordination to the building in which the work is to be placed and in harmony with its surroundings. The governing considerations are architectural, which is frequently forgotten.

The Committee do not think it is possible to give any guidance that would be generally useful as to the form of Memorials which may best be adopted: the choice will obviously be affected by local and personal circumstances, but the Committee would draw special attention to the desirableness of giving preference in old churches to the replacing of ancient ornaments of the church rather than to the erection of new monuments. As instances the following are suggested:—Repair of chancels, re-erection of screens, both chancel and parclose, of roods and lofts, canopied font covers, good bells, and churchyard crosses.

The Committee make the following suggestions:—

(1) One Memorial designed to harmonise with the building or surroundings in which it is placed is to be preferred to several small Memorials, but separate Memorials may form part of one common scheme—e.g., the fitting up of a Chapel. Lacquered brass or copper ornaments and characterless fittings are to be deprecated.

(2) The erection of a united Memorial should be postponed until the end of the war, though it is of importance to decide beforehand what form it shall take.

(3) Whatever form of Memorial may be in the minds of the promoters, whether it be something monumental or structural or the provision of the simplest ornament, it is desirable that the services of an Architect should be employed. His advice should be sought not only as to the form of the Memorial, but as to the artist or craftsman to be employed.

(4) The promoters and their Architect would have regard

to the architectural style, character and period of the church and the materials of the structure and the right preference to be given to the use of local materials where fit for their purpose.

(5) Quality, simplicity and suitability should be the guiding principles in carrying out the work. Special attention should be given to good lettering.

(6) Where it is proposed to place the chief Memorial in the open air, it is advisable that a record of names should also be preserved within the church, engrossed on vellum in book form or otherwise.

(7) A Faculty should be obtained in every case in which in accordance with ecclesiastical law this is necessary.

(8) The Committee will be prepared to give more particular advice to Incumbents who may have proposals under consideration.

"Unity of the Profession."

The Second Annual Conference of the Institute of Scottish Architects was held at Glasgow on the 13th June, the Chair being taken by Mr. T. F. MacLennan [A.], of Edinburgh, in the absence through illness of the President, Sir John Burnet [F.]. A letter was read from Sir Rowand Anderson [F.] expressing satisfaction with the Council's annual report, and touching upon the proposal to apply for a Royal Charter in view of the Royal Institute being the Royal Institute of *British* Architects. The subject, he said, required to be handled with great care and tact. At the time the Royal Institute was formed Scotland, he supposed, was a negligible quantity, but things were now different. There were distinctive differences in the practice of the profession between England and Scotland, and these must be dealt with in a very tactful way, and the Royal Institute be given every assurance and confidence that it is the earnest desire of the Scottish Institute to continue in friendly co-operation with them in the interest of the whole profession.

Mr. MacLennan, in his opening address to the Convention, took for his subject the question of "Unity of the Profession." In the first place, he thought that they should not flatter themselves overmuch on what they had accomplished. They might say that while their friends over the Border had been talking they had been acting, and that they had accomplished a union such as had never been in their land before. There was, however, much hard work to be done if they were to solidify and strengthen this union and make it of real and lasting benefit to the profession. They were trying to unite men who were as the poles apart from one another in knowledge, attainments, and aspirations. There were men in the profession who had devoted their lives to the study of ancient architecture, intensely interested in everything which shed light on past architectural history, men who could add little bits here and there to an old Scottish castle which would look as if they had grown there, or who could restore to an old cathedral something of its ancient beauty, and who cared not whether the job was a £500 one or a £10,000. It received their entire devotion and loving care for the time being. On the other hand, they had architects who were primarily business men with a sound knowledge of building construction and the qualities of materials, and more keenly alive to the value of 6 inches in a mutual gable than to the exact historical niche which the building they were dealing with filled. And between and beyond these they had dozens of others alike only in one thing, and that was that they differed from everyone else. These were the men whom they were trying to unite. Was it possible? Now he did not for a moment mean to suggest that these qualifi-

cations to which he had referred were mutually destructive, or that they could not exist in the same person, but he meant to say that many of them had one set of qualities and accomplishments to the exclusion of others equally important for some particular phase of their professional work, and that consequently they must look upon questions of professional policy from widely different points of view. Add to this that pestilential microbe which was by no means confined to the architectural profession, or to all the professions, but which afflicted and was foolishly nursed and encouraged by mankind—he referred to professional or trade jealousy—and they might well ask: "Is it possible for us to unite for our mutual benefit?" He maintained that it was not only possible but necessary if they were to fulfil their proper function in the national life. All the great styles or phases of styles in the past had been of national and not individual growth, and if their art was to come into its own again they must neither hold aloof from the rest of mankind nor from each other.

Mr. MacLennan went on to refer to the recently issued Report of the Architects' Re-organisation Committee. Briefly, their proposal came to this—the formation of a permanent Council of Control, the *personnel* of which would consist of representatives of all sections of the profession, including the R.I.B.A., with its Allied Societies, the Architectural Association, the Society of Architects, and outside architects not in any such body. This Supreme Council of Control would deal with all controversial questions, whether arising within the profession or from outside of it, and would become the mouthpiece of the architectural world in its dealings with the public. They would also deal apparently with the conduct of competitions, conditions of contract, scientific construction, strength of materials, etc., and would issue reports upon all such subjects, which pronouncements they were told would have much greater weight than the probably diverse pronouncements of two or three of the present smaller bodies. The result of all this, to the speaker's mind, would only be confusion worse confounded. If the proposed Supreme Council was to carry out all its functions as sketched above it would require to meet very frequently. Where would it meet and where would men in private practice find time to come from the ends of the country to attend such meetings? Again, if the smaller bodies already in existence had come to a decision regarding any of the subjects mentioned, were they likely to accept an adverse decision of this Supreme Council on a matter on which practice varies very much in different parts of the country? And again, how were "outside" architects to be represented on such a Council? They would have to form a society of their own before they could elect one of their number, and by the fact that they had held aloof from existing societies they had shown either their own consummate selfishness or their natural aversion to the rule of majorities—a perfectly reasonable standpoint, but one which would make them still more averse to anything in the nature of a representative Supreme Council. He had no objection to a Supreme Council, but its powers would, he thought, require to be restricted to matters of general policy, and great latitude would require to be allowed to the smaller societies in different parts of the country to make laws for themselves and carry on their business in their own way. And the same thing applied to their own Institute. The Institute Council was the Supreme Council of the Architects of Scotland, and the area was not too large to make its rule effective and of invaluable benefit to the profession. The whole weight of its influence and authority could be brought to the aid of its members

when they were up against a local authority or a Government department. On the other hand, there must be no attempt to force any particular policy on members throughout the whole country. The various chapters or districts must have a generous measure of home rule, but, on the other hand, there must obviously be no attempt on the part of any district or districts to force the Institute as a whole to adopt a policy against the wishes of the other districts. They must be prepared to make sacrifices for the sake of unity and the greater good that would come from unity and co-operation, but if they could not agree, they must agree to differ, and allow each district to govern itself in accordance with use and wont.

The other suggestion for obtaining the much desired unity among architects to which he referred as emanating from London was to be found in the report of a recent debate on this subject in the JOURNAL of the Royal Institute. The suggestion was to the effect that there should be two societies or institutes of architects with separate functions—the one (say the R.I.B.A.) should confine itself to the advancement of our art, and the other (say the Society of Architects) should confine its activities to the professional interests of its members. Here they had two definite grounds of appeal to architects, and verily they would divide the sheep from the goats. He did not imply there was anything to be ashamed of in looking after the interests of the profession—far from it; but to set up a separate society with this avowed purpose seemed to him the height of absurdity. There was no reason, for instance, why they should allow the public and, in consequence, the Government, to remain under the delusion that they were not practical men, and that the only practical men were tradesmen and engineers. But they knew that in general knowledge, not of one trade or one form of construction, but of many, very few tradesmen or engineers could equal the experienced architect, and that this knowledge and experience gave him confidence and initiative in dealing with the multifarious problems that came before him for settlement. There was no reason why they should hide this fact, but the mere advertising of it was not sufficient. The greatest drawback to their profession was the incompetent architect, and the fact that there was nothing to prevent anyone who could draw lines on a paper calling himself an architect if he chooses. They could only safeguard themselves and the public by increasing their own efficiency to deal with the changing problems of to-day, and this they could best do by raising the standard of education for the architects of the rising generation. If they looked after the advancement of their art and the study of their science (for architecture was both), the interests of their profession might safely be trusted to keep abreast of them.

The new President of the Institute is Mr. William Kelly, A.R.S.A., of Aberdeen.

The Leeds Civic Society.

Following the example of Birmingham, the formation of whose Civic Society was drawn attention to in the last issue of the JOURNAL, the citizens of Leeds have just established a similar Society under the name of the Leeds Civic Society. As was the case at Birmingham, the architects of the city have taken a prominent part in getting the Society established, and at the meeting held on the 18th July in the Lord Mayor's rooms the Leeds and West Yorkshire Architectural Society was represented by its President, Mr.

Geo. F. Bowman, Mr. William H. Thorp [F.] and Mr. H. S. Chorley [F.], Past Presidents, and Mr. C. B. Howdill [A.], Members of Council.

It was explained that the aim of the Society is to enlist the interest of the citizens generally in proposals designed for the improvement and the general welfare of the city and for the enhancement of its beauty. The Lord Mayor welcomed the idea most cordially, and expressed his feeling that if a living organism of this kind had existed fifty years ago some things done by the City Council of that time might with advantage have been done differently.

Mr. W. H. Thorp read a memorandum setting forth the objects aimed at, and adding that at the present time town-planning schemes and proposals for the better housing of the people were demanding urgent attention. In all this, beauty should go hand-in-hand with utility. It was realised that those responsible for public improvements resented anything which looked like undue interference but if it was made clear to them that the object of this movement was to educate and influence public opinion, and at the same time help proposals for the public good, they in their turn would welcome help and suggestions.

Colonel Kitson Clark said that the spirit behind the new movement could be summarised in the words "taste" and "health." There was scope for this Society without impinging upon ground already covered by existing organisations; indeed, the first care should be to avoid overlapping. To give voice to the love of the lovely, to join forces with other societies which point the same way, to promote good taste, to encourage cultivated recreation, and to assist the cause of health, but not to act as busybodies—these would be the functions of the Leeds Civic Society.

It was decided to arrange for a public meeting early in the autumn, to be addressed by well-known men interested in the movement, at which the Society would be definitely constituted.

"The Professional Association."

The Bye-laws and Regulations have been received of a newly formed society styled "The Professional Association." Its objects are (a) To provide a central organisation for the discussion of matters of professional interest in H.M. Office of Works; (b) to safeguard the professional status of the members and to promote their interests. Members comprise every person on the Register on 15th October, 1917, and every person so elected thereafter. A candidate for election must be employed in H.M. Office of Works and engaged on professional duties connected with the Department, and must have passed the relative Civil Service Examination, or shall satisfy the Council that he has had suitable education as an architect, engineer or surveyor. Heads of divisions and their deputies are ineligible. Subscriptions are 10s. 6d. per annum. The President is Mr. G. J. T. Reavell [A.], and the Hon. Secretary Mr. H. A. Dives; the address, Storey's Gate, Westminster.

MINUTES.

At the General Meeting (Ordinary) held Monday, 24th June, 1918, at 5.30 p.m.—Present: Mr. Henry T. Hare, *President*, in the Chair; 41 Fellows (including 16 members of the Council), 29 Associates (including 2 members of the Council), 7 Hon. Associates, 3 Licentiates, and numerous visitors—the Minutes of the Meeting held 10th June 1918 having been published in the JOURNAL were taken as read and signed as correct.

The Hon. Secretary announced the death in action of Lieut. Philip Minor, Durham Light Infantry, *Associate*, elected 1907, and it was RESOLVED that an expression of the Institute's deepest regret for his loss be entered on the

Minutes, and that a message of sympathy and condolence be forwarded to his widow.

The Hon. Secretary also announced the decease of Frederic R. Farrow, elected *Associate* in 1885 and *Fellow* in 1889, and sometime member of the Science Standing Committee; Hubert Osborn Cresswell, *Pugin Student* 1885, *Associate* 1886, *Fellow* 1895, who had served on the Practice and other Committees of the Institute; and Edward Cookworthy Robins, elected *Associate* 1853, *Fellow* 1860, and placed on the list of Retired Fellows in 1893. Upon the motion of the Hon. Secretary it was RESOLVED that a vote of condolence be passed to their nearest relatives.

The decease was also announced of Alfred Henry Dight, *Licentiate*.

The President delivered an Address on the Presentation of the Royal Gold Medal to Mr. Ernest Newton, A.R.A., Past President, and congratulatory letters were read from Sir Ernest George, A.R.A. [F.], Mr. Paul Waterhouse [F.], Lord Leverhulme [Hon. A.], and Mr. Francis Hooper [F.].

Mr. Newton, having been invested with the Medal, read his Address in reply, and Sir Aston Webb, K.C.V.O., C.B., R.A. [F.], and Mr. Reginald Blomfield, R.A., Past President, also addressed the Meeting.

The meeting terminated at 6.15 p.m.

NOTICES.

Professional Conduct.

The Council have passed a Resolution substituting the following for Resolutions Nos. 1 and 2 published on page 70 of the last issue of the KALENDAR:—

That it is reasonable for an architect's name to be placed on his buildings both during construction and on completion, provided it be done in an unobtrusive manner.

Corrections.

Major Reginald Fowler Gutteridge.—The photograph at the top left-hand corner of page 182 of the last issue should have been inscribed "2nd Lieut. RICHARD HOWARD GUTTERIDGE [A.]," not "*Reginald Fowler Gutteridge*, and members are requested to be good enough to mark the correction in their copies. Members will be glad to know that Major Reginald Fowler Gutteridge [A.], who before the war was in partnership with his father, Mr. Alfred F. Gutteridge, of Southampton, is quite fit and well. An old "Territorial," holding the rank of Senior Captain in the Hampshire Regiment, he was doing his annual training on Salisbury Plain when war broke out. His battalion was almost immediately sent out to India to release some of the old Regulars and some two years ago he received his promotion to Major. He is now in Burma.

In the list of military distinctions won by Members recorded in the Council's Annual Report (JOURNAL for April, p. 123), Major P. G. Fry should have been credited with the "D.S.O.," not with the "M.C.," as printed.

The Associateship: Special War Regulations for Candidates.

The Council have granted the following temporary concessions to Students R.I.B.A. and others seeking to qualify for Associateship R.I.B.A.:—

(A) *Special War Exemption* for "Students R.I.B.A." who have served in the Forces.

(B) *Special War Examination* for persons not eligible for, or desirous of availing themselves of (A), who have served in the Forces.

Full particulars of the above may be had from the Secretary.

FOR SALE by Officer's Widow, architect's chest in well-seasoned wood, fitted with drawers. Length 5 feet 2 inches, breadth 3 feet 2 inches, height 1 foot 10 inches. Also two architect's stools, leather seats. £10 accepted.—Apply "Box 155," 9 Conduit Street, W.

